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fallen upon some devoted city. Before the barred church-door a pile of faggots and brambles has been reared, from the midst of which the black banner of the interdict flaunts its ominous folds. Before these implacable doors, which open no more to Christian rites, whether of bridal, baptism, or burial, lie two abandoned corpses, left there to wither unburied in the curse-laden air. A black drapery covers the one, which is evidently that of a stalwart man; the other, whose head is turned towards the spectator, and whose features are therefore not discernible, shows the flower-decked tresses of a young girl; her hands are uplifted and bound together in the attitude of prayer. No living creature is visible. Death and the ban of the church possess the scene.

From such weird and dreary fantasies it is a relief to turn even to the absurdities of M. Manet. The daub which the jury (perhaps out of tenderness for a crazy *confrère*, but otherwise most unaccountably) has admitted this year is a little worse than 'The Railroad' by the same painter, exhibited at the last year's *Salon*. A boatman and his female companion are seated in a boat on the edge of the Seine. The lady's costume is composed of a series of violent streaks, and her face and that of the man look as though they had been well rubbed over with a sponge while the paint was still wet. Behind the pair is visible a river, blue as the bluest indigo-water ever prepared by a washerwoman, hard as a stone and stiff as a wall. In the background is a view, or rather a stew, of the village of Argenteuil, which lends its name to the picture. The whole thing is very dreadful, and the admission of such a work into such an exhibition is simply inexplicable, except on the hypothesis before mentioned. Yet there are artists, and critics as well, who claim that M. Manet really knows how to paint. If he does, he is remarkably successful in hiding his light under a bushel.

Doré's gigantic picture of 'The Seventh Circle of Hell' is the largest painting in the *Salon*. A legion of human figures, large as life, writhe on the earth in the foreground, locked in the embraces of gigantic serpents, while on either hand there stretches away into the illimitable distance a vast crowd of sufferers, dimly revealed by the red lurid light that tinges with its glow the heavy masses of vapour that veil the background. In the centre Dante and Virgil stand surveying the awful scene. 'Judas in the House of Caiaphas,' and 'A Group of Spanish Vagabonds,' complete the list of Doré's contributions, and give evidence of the varied nature of the artist's talent as well as of his untiring industry.

A crowd is usually collected before the three landscapes by Corot, entitled respectively 'The Woodcutters,' 'The Pleasures of Evening,' and 'Biblis.' Jules Breton has contributed a single picture, which is rather a departure from his usual style. It is called 'The Feast of St. John,' and represents the strange fire-orgies of that curious country festival, which seem to be reminiscences of antique pagan rites. In the foreground a band of peasants are dancing madly around and across a blazing fire, while in the background others wave lighted brands or build up similar fires. The time is evening, and a soft twilight, lit by the lurid glare of the flames, envelopes the scene. Munkacsy has also sent a solitary painting, entitled 'The Village Hero.' It is a scene in the main room of a village inn, where a dark-browed, stalwart fellow is in the act of rolling up his shirt-sleeves to respond to the threatened attack of a professional pugilist, who, in full fighting array, has fallen into attitude and holds up his fists in a very provocative manner. The crowd look on, ready to applaud the victor in the coming strife. The young Hungarian did better last year. Both his 'Rodeurs de Nuit' and his 'Mont-de-Piété,' which were exhibited then, were superior to his single contribution this year.

The contributions of American artists this year are of an unusually high standard of merit. Mr. Knight's beautiful picture 'Les Laveuses: a View on the Seine,' is among the most important; it is well hung and in a prominent position. 'The Boys' Rebellion,' by Mr. Bacon, has been placed in the Salon d'Honneur. It is a spirited reproduction of an ante-Revolution incident. Frank Buchser's 'Ballad of Mary Blaine' is a scene of negro life. Mr. Healy has sent three of his fine portraits, one the charming likeness of Miss Bryan, described in an earlier number of the JOURNAL; another is a portrait of Lord Lyons, the British ambassador; and the third is a wonderfully life-like portrait of Dr. Thomas W. Evans. Miss Gardner contributes a picture of a 'Sorceress,' and Miss Cassat a portrait of a child. Miss Tompkins, whose 'Italian Boy' was so much admired last year, sends a picture of the same boy in a different attitude. Mr. May has sent two portraits.

LUCY H. HOOPER.

BROOKLYN ART-ASSOCIATION.

THE thirtieth semi-annual exhibition of the Brooklyn Art-Association was opened in the galleries of the Art-building and Academy of Music in that city, on Monday evening, May 10th, and continued for two weeks. The collection contained about four hundred works of Art, comprising oil-paintings, water-colours, and crayon-drawings, contributed from public and private galleries and the studios of New York and Brooklyn artists. In the organisation of exhibitions by this Association, its own lay-members are the largest contributors, and the managers and committees appear to feel under obligations to hang every painted canvas offered to them from that source. This we judge to be a fact, from the character of the present display. The Association has two large galleries, one of which is in their own building and the other in the Academy of Music adjoining. To fill this large wall-space, great efforts are made, and many pictures are hung which possess no artistic merit whatever, but simply serve to cover the walls and make what the managers claim, an exhibition. Of the four hundred pictures in the recent display, had one-half been rejected, there would have been enough left to fill one gallery, and to have formed an exhibition not only creditable to the institution, but to Art. These exhibitions are not confined exclusively to American pictures, but the works of all schools have equal rights upon the walls. The display of American pictures contributed from the studios was unusually poor; but it was saved from absolute failure by the loans from private galleries. Usually the American department has shown a fair degree of strength, and it is probable that the opposing exhibition of the National Academy of Design may have interfered with its success. There is no question, in considering the general character of the display, that the prestige of the Association would have been better maintained had it been confined to works selected from the great mass of rubbish contributed, and hung in their own gallery, which is acknowledged to be the finest room of the kind in this country.

The leading picture representing the name of an American artist in the exhibition was William Hart's 'Golden Hour,' which was contributed from Mr. Alexander T. Stewart's private gallery. Mr. Hart painted this canvas several years ago, and from time to time it has been retouched, until now it is virtually a new picture. As its title indicates, it represents a midsummer landscape at noonday under a brilliant effect of sunshine. In the foreground there are a grove of great elms and other familiar trees, and a pool of water, around which is grouped a drove of cows. The foreground is in shadow, caused by the clustering trees, with an introduction of rays of sunlight here and there for effect, and these incidents are very striking. On the right there is a charming vista of landscape in warm sunlight, which is in marked contrast to the cool shadows in the foreground. The vegetation in shadow shows careful study, and every detail of plant and roadside shrub is painted with rare force. The same remark applies to the tree-trunks, but the overhanging foliage shows overwork, and lacks the airiness of feeling and the shimmering effect which is so delightful in Nature. The grouping of the cows is well done, but here again there is a marked want of care in the drawing of the various animals which greatly detracts from the artistic value of the work.

From the easel of Mr. James Crawford Thom, there was a large

painting of an English cottage dooryard scene, with the figures of children and fowls grouped around them. The composition shows considerable merit in drawing, and the arrangement of the figures and other objects, and the colouring is rich and harmonious, but in its finish there is no lofty aim set forth. It rather conveys the idea of a huge canvas painted for a stated price per square yard, and with no other motive than to cover it with colour. This crude style of finish and of sketchy treatment is a prevailing fault with many artists, and the sooner they adopt a more conscientious method, the better it will be for their future fame. Mr. Blashfield, a young artist, who is now studying in Paris, sent a large interior, representing two cavaliers in the costume of the Middle Ages, engaged in a fight for the possession of a lady, who is leaning against the richly-draped wall in the background in a fainting condition. The figures are spiritedly drawn, and their action is very vigorous. The subject shows considerable thought in its arrangement, but in colour it is somewhat monotonous and cold, and lacks the sparkling character which is so attractive in works of the modern French school, of which Mr. Blashfield is a pupil.

Of Mr. Yewell's work, there was a large and brilliant example giving the interior of the 'Senate-Chamber in the Ducal Palace, Venice.' The architectural drawing is admirable, and every detail of pictorial ornamentation for which the palace is so famous, is painted with great conscientiousness and force. The painting conveys an impressive idea of the richness of the colour which belongs to these mediæval decorations, and which are rarely reproduced in modern studies. From Mr. Constant Mayer there was a new painting of 'An Organ-Grinder' performing in a village street before an admiring group of women and children. The composition exhibits considerable thought in its arrangement; and the precision of drawing shown in the figures and the care displayed in the finish entitle the work to more than ordinary consideration. Mr. Hubbard, the president of the institution, sent three little landscapes of minor importance, and there were other works contributed by T. W. Wood, Sanford R. Gifford, James M. Hart, W. H. Beard, J. F. Cropsey, Samuel Colman, David Johnson, and Carl Brandt, but they are not new paintings, and their exhibition calls for no special remarks.

The collection of foreign pictures was large, and embraced several superb works, among which was Jules Breton's 'Brittany Peasant-Girl,' from the gallery of Mr. Samuel P. Avery. This is a large painting, representing a peasant-girl seated upon the trunk of an apple-tree in an orchard, and is remarkable for the force in which it is painted, and its impressive expressions of sentiment.

SCHOOLS OF ART.

THE Free Schools of Design of the Brooklyn Art Association were closed for the season May 1st. The session of the classes commenced on the first day of November, under the direction of Professors William H. Baker, George A. Annable, and Miss Georgia Douglass. The average attendance of pupils was about seventy-five. The schools were divided into three classes, and studied from the antique; casts of fruits, flowers, and animals; and from the flat. The class-rooms were open for study two nights in the week, and great progress was made by the pupils. The Free Schools of Design of this institution are open to all applicants, and the number of pupils is only limited by the capacity of the rooms. In the antique class under the direction of Professor Baker, the exhibition of finished work was very good, and fully up to the average of the leading Art-schools in the country. The display from this class consisted of twenty-five studies, and was limited to one example from each student.

The works exhibited by Professor Annable's class consisted of drawings from casts of fruits, flowers, and animals, and the display embraced nearly fifty well-executed works. The pupils in the class of Miss Douglass were represented by nearly one hundred drawings from the flat, and much of the work was very creditable. The interest in the schools was well maintained during the whole session, and, with enlarged facilities at the command of the teachers, there is no doubt that the institution would take a high rank in the cause of Art-culture. The class-rooms, unfortunately, are small, but they are admirably ventilated, and the collection of plaster statuary and casts from the antique, and other objects, is new and serviceable and well adapted for school purposes. The schools also possess a collection of objects designed by Mr. Walter Smith for the use of the primary classes, but they have been rejected by the teachers as unsuited to their purpose. The schools of the Brooklyn Art-Association receive a small appropriation annually from the city towards their support, but the greater part of the charge falls upon the institution itself. No prizes or awards of merit are given in these schools.

An exhibition of students' drawings by the pupils in the Free Schools of Design of the National Academy was opened in the parlors and library-rooms of the institution, May 13th, and closed May 29th. The schools of this institution are designed for the training of advanced students who intend to adopt Art as a profession. The session opened October 1st, and five days in each week have been devoted to study. The head-instructor is Professor Lemuel E. Wilmarth, N.A., who is assisted by pupils who are the most proficient in their studies, and who are nominated for the purpose. The number of pupils registered during the session was two hundred and fifty-one, and the average attendance one hundred and twenty-five. The number of drawings exhibited was about two hundred, of which eighty-four were produced by the pupils in the life-class, and the remainder were from the antique. The drawings, which were selected from the winter's work, were all of a high character, and indicated great ambition to excel, and industry on the part of the pupils.

The most interesting group of drawings in the collection was the sixteen examples entered for competition. They were all drawn from the cast of 'The Gladiator,' and in precision of outline and gradations of light and shade would have been noticeable in any exhibition. The competing works were by C. Hirschberg, C. Ulrich, G. S. Burnap, W. Huddle, W. Tabor, M. White, Theodore Robinson, Lloyd Bronson, A. Cunningham, F. Koester, H. Abbe, R. G. Hardie, M. E. Bemish, N. S. Brown, and H. L. Roberts. In the life-class the most advanced students' drawings were by R. A. Muller, W. Fitz, Edwin Russell, Nannie Powell, George Butcher, C. F. Turner, Louise Glen, M. J. Bloodgood, C. R. Smith, Charles Bragger, and L. D. Wright. The annual distribution of prizes took place on the evening of Wednesday, May 19th, under the direction of the president of the Academy, Mr. Worthington Whittredge. The annual prizes consist of the Suydam medals, in silver and bronze, the Elliott medals, in silver and bronze, and certificates of honourable mention. In addition to the regular prizes, Messrs. Mitchell, Vance & Co., manufacturers of ornamental bronze-work, have annually given one hundred dollars, to be awarded as the council may suggest.

In the life-school the first prize, the Suydam medal (silver) and thirty dollars, was awarded to Edwin Russell; and the second prize, the Suydam medal (bronze) and thirty dollars, to C. F. Turner. Certificates of honourable mention were also given to Miss Jennie Brownscombe, Mrs. M. W. Hall, J. Weber, and Henry P. Wolcott. In the antique class, the Elliott medal (silver) and twenty dollars were awarded to Lloyd Bronson; and the second prize, the Elliott medal (bronze) and twenty dollars, to Theodore Robinson. Honourable mention was also made of the works of Miss A. Cunningham, W. F. Koester, Miss Marian E. Bemish, George S. Burnap, and Miss Carrie Lounds. Students who have already received medals or other awards of merit cannot compete again for the same prize in these schools.

The award of prizes and certificates of honourable mention to the pupils in the Free Schools of Design in the Cooper Union for the Advancement of Science and Art took place May 28th, which was too late for a report of the proceedings to appear in this number of the ART JOURNAL.